



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE CERAMIC ART OF JAPAN

Probably no one has ever seriously taken up the consideration of Oriental ceramics without, at least, feeling the alluring charm with which it has enthralled its thousands. It appeals to all. The exquisite forms of the pieces—I am quoting here my own words, used elsewhere—at once arrest the attention of those whose tastes incline to modeling or sculpturing, while the limitless decorations call up all the imaginative powers of the painter. The artisan is arrested by the methods of manufacture, so primitive, yet producing the highest degree of perfection. The chemist attempts to elucidate scientifically what accumulated experience has placed before the uneducated Oriental. The geologists can employ a lifetime of research into the materials of manufacture. The archæologist, the historian, in fact any one, whatever his hobby, will find ample scope for expansion among the modern as well as ancient productions of the justly famous Oriental kilns.

The story of ceramic art is lost in the early mists of history. Apparently, most of the early nationalities have produced at least crude earth-ware, but the Chinese were certainly the discoverers of the art of making porcelain, and from the place of its origin it eventually became known throughout China and her dependencies, of which Korea was one. Japan learned from China and Korea. The Western nations went to the source for their instruction, so that the British, French, and German factories were established in direct imitation of the methods so long extant at the potteries of King Te Ching on the Yangtse River. While the Western potters have never been able to equal the Chinese productions, the Japanese have sur-



THE YOUNG MOTHER
By Frederick W. Freer
(Would impression remain with drapery removed?)

passed them in the excellence of their wares. It is natural, then, to turn to the Japanese pottery centers in order to study the ceramic art, and such a visit can be made in comfort, while the hardships of the journey to the Chinese factories will discourage the average tourist.

Notwithstanding the volumes of literature descriptive of the products of Japanese potteries, visitors to the island empire find the subject extremely confusing, and this confusion increases until the fact is suddenly realized that not all of these products are porcelains. It will assist the novice con-



WINTER

By Earl H. Reed

(Nothing indecorous in this nudity)

siderably if he bears in mind that the Japanese kilns produce three distinct classes of wares, viz., porcelain, faience, and pottery. The first is translucent because the "paste" or "biscuit"—which is the body of the ware under the glaze—is vitrified, owing to the fusion of the clay and feldspar elements. The faience is opaque, the paste being strong but not vitrified. The pottery is the ordinary glazed or unglazed earthenware, the biscuit of which may or may not be white. In this classification the wares ordinarily used in Western countries are faience, the biscuit not being vitrified or glassy; and none of the French, German, or English porcelains approach the Chinese or Japanese products in this respect. Pottery was the original Japanese ware, the manufacture of porcelain being derived from the Chinese, and the Koreans taught the Japanese the art of making faience.

It is interesting to note that factories developed independently in many different provinces of Japan, and this has led to the distinct types of Japanese ceramics. The most famous of these ceramic-producing provinces are the following: Porcelain—Owari, Hizen, Hirado and Kaga. Faience—Satsuma and Kioto. Pottery—Tokio. Owari probably is the cradle of this industry in Japan, for history mentions that in 920 A.D. porcelain was being made here, and it is reasonably certain that the art, if not the mate-



NU SUR LA MER

By René Menard

(As to this, opinions might differ)

rials themselves, were derived from China. In the thirteenth century a Japanese potter was sent to China, where he learned more of the Chinese art, and on returning set up his kilns at Seto, in Owari province, and turned out much famous ware. Later, when Hizen province had become famous for its artistic porcelains, the descendants of the potters at Seto, wishing to improve their products, tried vainly to obtain information from the Hizen artists, but without progress until one Tamikichi went to the Arita potteries and married the widow of a potter. After four years of practice and study at Arita, Tamikichi ran away from his wife and, returning to Seto, put into practice the secrets he had learned at Arita. His kilns were famous for the large plates of that blue porcelain known to the Japanese as Somet-Suke.

Probably, Hizen province is best known to Europe on account of the quantities of porcelain sold to the Dutch traders during the seventeenth



THE ELYSIAN FIELDS—DECORATIVE SKETCH

By Herman Richir

(Some clothes)

1

and eighteenth centuries, most of which came from the district of Imari. While Owari is probably the pioneer province in the porcelain work, there can be no doubt that Hizen province has perfected the Japanese ceramic art. In the sixteenth century one Goroday Shonsui, made a journey to Foochow, China, where he learned the art of making porcelains. He took a large stock of clays and feldspar back to Japan, where he made beautiful underglaze blue and white pieces. His work would have ceased with the exhaustion of his materials, had not a Korean potter, who had been forcibly taken to Japan in the hopes that he might yield up some of



VIRGIN AND INFANT

By Gerard David

(More clothes)

his secrets for his liberty, discovered the required feldspar near Imari. This discovery insured the permanence of the industry. At first the decoration of the porcelain was painted onto the biscuit under the glaze, but the much more perfect method of decoration over the glaze was introduced from China in 1650. Next one Higashi Jima perfected the mixing of clays and the firing of wares. In 1770 the seggar was invented. This is a sort of clay pot or cover in which delicate porcelain can be fired without damage from the fierce heat. The seggar was suggested by several pieces fusing together in such a way as to protect a central one. The Imari porcelains are to be seen in all Japanese bazaars and are at once recognized by their red and blue grounds edged with gold.

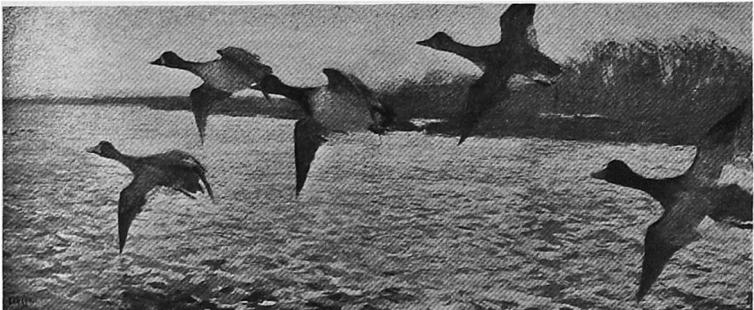
Hirado province is justly famous for the small porcelain figures made by its potters during the seventeenth century. Here are also produced exquisite blues. The province of Kaga began its porcelain manufacture in 1650, when the art was brought from China. Throughout the seventeenth century the art flourished, and it finally became extinct in the eighteenth century. In 1800 the industry was revived, the kilns being set up in the plains of Yenuma and Nomi instead of the old site at Kutani in the mountains. The clays, however, still come from Kutani, and the best products of this province are known as Kutani ware, well known for its brilliant gilding on a red background.

The Owari, Imari, Hirado, and Kutani are the finest productions of the Japanese porcelain-kilns. While the porcelains are probably more appreciated by the Westerner, the Japanese are justly proud of their faience, and there is a charm in the creamy richness of this marvelous ware that entrances all who study it. The pioneer province in this art was Satsuma. In the year 1592 a prince of this province went on an expedition to Korea, and on his return in 1598 he brought seventeen Korean potters to establish kilns at his home. In 1630 feldspar was discovered in Satsuma, and since then the manufacture of faience has been uninterrupted. Another province famous for its faience is that of Kioto, where kilns were established in the district of Raku by a Korean in 1550. The present is the eleventh generation of the family, and the wares still bear the mark "Raku," meaning happiness, a mark conferred upon the family by a nobleman in the year 1580. Raku ware is principally teapots and cups and is highly esteemed throughout Japan.

Probably the most satisfactory point to study the manufacture of faience is at Awata, a suburb of Kioto, where the excellent Awata wares are made. These kilns are operated by ten families, descendants of the founders of the industry. Here a short stroll from the hotel brings the connoisseur to the humble cottages whose clay walls and thatched roofs conceal the kilns whose products are exported to all parts of the world. Here the enthusiast can sit for hours, studying the art, from the mixing of the finely ground and washed clays and feldspar, the magic molding on the potter's wheel, and the first firing of the biscuit, to the dipping in the glazing mixture and the firing in the glazing-kiln. After this the artists, many of whom are mere

children, decorate the creamy pieces, and a final firing produces the inimitable faience to be seen in the shelves of the bazars. Considering the facilities enjoyed by the workmen, which in the Occident would be considered mere makeshifts, the results are truly marvelous. With all the boasted improvements in manufacturing processes in the Western world, we have not been able to equal them, and it is altogether doubtful if we ever will.

GEORGE BENTON WILSON, F. R. G. S.



EARLY MORNING
By Frank W. Benson
(Toilet not thought of)



BOOKS RECEIVED

"Gardiner Greene Hubbard Collection of Engravings," compiled by Arthur Jeffrey Parsons. U. S. Government.

"Raphael," by Edgcumbe Staley. Frederick Warne & Co. \$1.25.

"Constable's Sketches," by Sir James D. Linton. Frederick Warne & Co. \$1.25.

"Benozzo Gozzoli," by Hugh Stokes. Frederick Warne & Co. \$1.25

"Stained Glass Work," by C. W. Whall. D. Appleton & Co. \$1.50.

"Weinachtsbuch" von Hedwig Weiss. Dr. Ernst Schultze, Hamburg.

5 marks.

"Whistler's Art Dicta," by A. E. Gallatin. Charles E. Goodspeed. \$3.50.

"The Principles of Design," by G. Woolliscroft Rhead. Imported by Charles Scribner's Sons. \$2.25 net.

"Elementary Course in Mechanical Drawing," by W. D. Browning and F. H. Sibley. The Browning Press. Parts I, II; each 50 cents.

"Walthari-Lied, Der Arme Heinrich, und Leider der Alten Edda," übersetzt von den Brüder Grimm. Dr. Ernst Schultze, Hamburg. 5 marks.

"How to Study Pictures," by Charles H. Caffin. The Century Co. \$2 net.